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# KIESELHORST

## DEVOTED TO MUSIC AND ART.

Vol. VIII.

NOVEMBER, 1885.

No. 111.

### J. A. KIESELHORST.

THE genial countenance that lights up this page is that of Mr. J. A. Kieselhorst, known in St. Louis musical circles as one of the most active and judicious promoters of local musical enterprises, an amateur musician of real ability and one of the most wide-awake of our piano dealers.

Mr. Kieselhorst was born in St. Louis in 1843. As a child he was fond of music, as all children are, but it was not until he had passed his twentieth year that he began to study and practice music. He then, however, made up in application what he had previously lost in time. He now learned to play the violin and the piano, while at the same time he gave attention to theoretical studies. The flute is Mr. Kieselhorst's favorite instrument, and as an amateur virtuoso flutist he has made a reputation for evenness of execution, quality of tone and intelligent interpretation that the majority of professionals might well envy. We pause to say, that the success achieved in this way by the subject of our sketch should serve as an encouragement to those of our readers whose early musical education has been neglected, genuine love of music, combined with hard work, will, in certain lines at least, enable even him who has reached years of discretion before devoting any time to the "tone art" to attain an honorable place among its disciples and practitioners.

As soon as he took an interest in music as a study, Mr. Kieselhorst became one of its most energetic promoters, a sort of musical missionary, so to speak. He was one of the organizers, and for several years the president, of the Haydn Orchestra. During his presidency and at the concerts of this organization, a number of first-class artists were first introduced to the St. Louis public. Later on, he became the manager of the Memorial Hall Concerts, one of the most artistic series of musical entertainments given in the West. It was he who secured the contract with Theodore Thomas for the annual festival of 1883, when "Gottsal's" "Redemption" was given by the St. Louis Choral Society. He was one of the managers of the 1884, St. Louis (May) Musical Festival of 1884. St. Louis also owes to his enterprising the concerts given for several seasons by Dr. Maas, W. H. Sherwood, Chevalier de Kontsky, the Cincinnati String Quartet and others. In more than one of these enterprises he has lost money, but he has quietly made up the deficit and tried it again.

Mr. Kieselhorst has for some years been back to the St. Louis agent of Cutler, Muller pianos, and by securing for them under the most favorable circumstances, as well as his judicious advertising and personal push, he has made their reputation in St. Louis and the Southwest. Lately, he has been given the agency also for the Emerson pianos. These with several other good makes which he handles, enable him to suit all tastes and purses. He is not without his weaknesses—he will play, and he has a dread of going on horseback for the simple reason that, while in the saddle once, as marshal of a civic procession, a boot-black called out to him: "Mister, get off that horse and look at yourself riding!" a remark which he took as a "reflection" upon his horsemanship.

But if he does pan he never misrepresents his goods, and if he is not in the estimate of the great Arab, a model for an equestrian statue, he is a model business man, and that is enough.

### CLARA SCHUMANN.

AT a concert given by Perthaler of Graz on the 30th of October, 1828, the child of nine years performed for the first time in the famous Salon of her native city, making her debut in a duet with variations by Kalkbrenner, on a march from "Moses," *opus 14*. She played this with Emilie Reichold, a pupil of her father's, and according to a report in the *Allgemeine Musikalische Zeitung* of November, 1828, with universal

praising of 1826 to Heidelberg. Six months later, however, being encouraged, on Wick's authority, to seek the attainment of his wishes, and to take up music as his vocation, he returned to Leipzig, this time to remain, and took a lodging as near as possible to his master. He brought a young, fresh element, a new poetic life-current, into that house that so hospitably welcomed all artists.

This must have proved a beneficial stimulus to Clara, who was kept strictly enough under her father's iron hand. She learnt hard work besides. So long as physical strength held out, she was kept closely to the piano, and so little leisure for the play and recreation dear to childhood, was allowed her, that, as Liszt relates, "if she wished to carry her pet kitten, she must steal behind her father's back." Yet, "through much playing, or rather in spite of much playing," continues Liszt, "instead of getting wearied out, as might be imagined, she grew into the very meaning of what she played, and her spirit sought to press upwards ever higher into the mysterious region of Poetry."

Clara had already begun to improvise and compose in her father's year. Instruction in composition from Thomas Cantor Weinlig, and afterwards from Heinrich Dorn, gave this creative impulse nourishment and regulated it. A theme of hers was the foundation of one Robert Schumann's earliest works—Impromptu, op. 5—the first indication of his ideal attraction towards her, which afterwards manifested itself.

"Seeing that I know those," he writes in 1830 of her, "who, when they have just heard Clara play, rejoice at the thought of hearing her again, I ask what it is that keeps up their interest in her for so long?" Is it the marvelous child's power of spanning ten notes, over which, indeed, they shake their heads astonished? Is it because she plays the most difficult of difficulties as though just weaving a chain of flowers around her audience? Is it possibly a certain pride which child? Is it this which has aroused in us so great an interest in the shadowy time known in those days? I know not, but am simply of opinion it is her spirit that impels her."



J. A. KIESELHORST.

### KASTNER'S "PYROPHONE."

MUSIC from gas is the latest invention. A novel musical instrument, called "The Pyrophone," now exhibiting at the Inventions Exhibition, will shortly be introduced to the public.

Its compass is three octaves, with a key-board, and it will be played in the same manner as an organ. It has thirty-seven tubes, of which a number are glass tubes, which are called gas-jets burn. These jets, placed in circles, contract and expand like the fingers of a hand. When they close together, the sound ceases. The tone depends upon the number of the burners and the small arrangement and section of the tubes. Some of the glass tubes in which the jets burn are nearly eleven feet high. "Pyrophone" is played upon with the keyboard, it gives out a rich, full tone of remarkable delicacy, and to a great extent resembling the human voice.

and deserved applause. Other criticisms also speak thus of her first appearance: "Under the guidance of good musical experience, taught by a father's energetic love thoroughly to understand the art of piano-forte playing, we dare to cherish the highest hopes for her."

It was in her earliest days that Robert Schumann first stepped into her life. Though a musician at heart, and giving presages of his future, he was merely an ordinary student when, invited by his mother's acquaintance, whose house was the attraction from her father, and thus she met her fate.

But relinquishing his own wish, chiefly on his mother's account, whose desire was to have him prosecute legal studies, Schumann went in the

# Kunkel's Musical Review

KUNKEL BROTHERS, PUBLISHERS.

632 OLIVE STREET, ST. LOUIS.

I. D. FOULON, A.M., LL.B.,

EDITOR.

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Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly.

At this address at the formal opening of the new music hall, President Kennard stated that in all musical entertainments controlled by his association, popular prices would rule, that the hall was for the benefit of the public, etc. The statement may have seemed peculiar to those who had paid \$2.00 for an ordinary seat, but the majority doubtless thought the charge necessary to meet actual expenses, and did not grumble. It is now given out (apparently on good authority) that Mr. Thomas was paid \$14,000 for five concerts, or at the rate of \$2,800 per concert. Two years ago Mr. Thomas received \$1,000 per concert, for three concerts. True, he furnished five more men in the orchestra, and one more solo singer this time, but \$1,700 per concert for those is "rather steep." If Thomas was paid \$14,000 this time, he was paid more than double what he could have been had for, and the dear price he was charged twice as much for his tickets as it should have been. How is that, Mr. Kennard?

## MUSICAL MAGAZINES AND THEIR USES.

TOWARDS, when not only the learned professions but even the mechanical arts have each their special periodicals, it need not be argued that an art as universal, a science as boundless as that of music, should have its own papers and magazines. The success of many such publications in securing large lists of subscribers is in itself proof sufficient that the musical public want just what is furnished them by the musical press. But it may be doubted whether the larger proportion of the subscribers to musical journals fully appreciate the many good purposes served by a properly conducted musical magazine.

Talking to our own subscribers, we may be allowed to use our own Review as an illustration. The editorial discussions of current topics, the accounts and criticisms of musical works and performances, however faulty they may be in themselves, must, in all cases, have at least one beneficial result, that of setting the readers to thinking for themselves. The news, carefully collected from all parts of the world, whether as correspondence from musical centers, or presented in short paragraphs under "Major and Minor," constitutes an interesting panoramic view of what is going on in the musical world. The biographical notices of eminent musicians, living and dead, the accounts of new musical inventions, compositions, and discoveries, the best thoughts of the best musical writers and teachers put in a terse, practical

way, must furnish the minds of those who peruse them with data and suggestions which they would vainly seek for elsewhere.

Since it has passed into an adage (most adages lie, but this happens to tell the truth)—

"A little nonsense now and then  
Is relished by the best of men."

—which, being interpreted, means, of course, musical people, we devote some space to humorous matters, and more than the one crabbéd musician, while he has audibly grumbled at what he called our "waste of space on foolishness," has yet every line of "Comical Chords," and secretly enjoyed what he pretended to blame. We have also been credibly informed that the digestion of more than one meal had been facilitated by trifles gathered under that head.

The music supplied by musical magazines provides, on the one hand, a cheap supply of material for study and practice, and on the other, an excellent means of becoming acquainted with the latest musical compositions. When, as in the Review, it has been carefully selected, so as to give nothing but works of genuine merit, and especially when, as in the Review again, these selections have been carefully edited by eminent teachers, the music becomes a means of musical education which can not be over-estimated. Even the advertising pages are valuable to the careful reader, for he will often find advertised there the very things he has long wished he might find. Then too, a magazine such as ours is a musical missionary: the unmusical members of the families who receive it find in it from month to month much that interests them, and, unconsciously almost, an interest in musical and musical literature is thus aroused in those who, but for the magazine, would never have taken the least interest in musical questions.

## DISTINGUISHED AMATEURS.

HERE is, in this country, a wide-spread idea, that, somehow, music, its study and practice, are matters unworthy the serious attention of men of genuine intellect who do not make thereof a special business.

There are actually among us men who love music, who, as a matter of fact, give it some attention surreptitiously, who still consider this secret worship of the muse as a weakness, or at least a thing to be concealed, lest it should attenuate the consideration entertained for them as practical men in their respective businesses or professions. Perhaps if we can show these weak-kneed brothers, that, as amateur musicians, they can figure in most distinguished company, we may do something to induce them to openly give their influence in favor of the culture and development of the art of tones, while at the same time we may also be doing something toward correcting the error we have alluded to, among the least musical masses.

Talking to our contributors are countless famous kings and emperors, great statesmen, deathless bards, eminent men of science, and religious leaders by scores and hundreds. Sculptures on Egyptian monoliths show us their kings acting as preceptors in religious ceremonies. Saul, the first king of the Jews, whose melancholia could be assuaged only by the sound of music. David, his harpist, who became his successor, and Solomon, the latter's son, who arranged on so magnificent a scale the details of the musical service for the temple at Jerusalem, are instances of royal amateurs of music that will suggest themselves to all readers of Holy Writ. Among the Romans, Titus, Antoninus, Vespasian, and the numerous emperors, though not less famous, Nero and Caligula may serve as examples of imperial enthusiasts in the study and practice of music. French history gives us, among others, Charle-

magne, who often directed the singing at his court, and introduced the Gregorian music into his kingdom; Louis XIII, who also acted as conductor of the concerts that were given at his court and one of whose melodies, "Amaryllis" is popular to this day in different arrangements and Louis XIV, the patron of Lullu. In fact, the entire Bourbon dynasty, good, bad and indifferent, were more or less intelligent patrons of music. England has her king Cautie with his song about the singing of the monks of Ely; Richard Cœur de Lion, the patron and friend of Blondel, the troubadour; Henry VIII, who is said to have sung and played at sight the most intricate compositions of the day, and from whom his daughter, Queen Elizabeth, inherited her well-known musical talent. The Duke of Edinburgh of the present royal family of England, is a very fair violinist, and the author of several compositions which are said to possess merit. The kings of German countries seem not to have been very musical as a rule, but Frederick the Great was a notable exception. As every one knows, he was a rather skillful flutist, who learned to play the instrument against his father's express orders, and in spite of many severe punishments for his disobedience. The present king of Bavaria is well known to be a uelomaniac.

Not only those who have worn the royal purple, but not a few who in less exalted positions have felt the cares of State, have, in the midst of political labors and intrigues, found time to devote to music. The Greek sage Solon and the profligate but talented Alcibiades, are examples furnished by antiquity; and, not to prolong the list unduly, in our day, Gladstone and Castelar may be mentioned as shining examples. Carl Schurz also is an able pianist.

Among religious leaders, Ambrose and Gregory may serve as examples of musical enthusiasts, who were not professional musicians, while in more modern times, prelates will not forget to place Luther and Wesley in the same category.

Literature is full of shining lights who were musical amateurs. All the early classical poets, from Homer down, were "bards," and saug or mythos declared their compositions. Plato, Pythagoras and Chiron lauded music and its study to the skies. The troubadours and trouvères of ancient France, the skalds of the Northmen, the bards of the Scots and Anglo-Saxons, the Minne-Sänger of Germany were poets first, of course, but they were musicians also. True, with the modern development of music, which gradually resulted in its emancipation from its elder companion, literature, the latter, which has become quite distinct, but many a literary genius has been a devoted admirer of music. This article is growing longer than we meant to make it, and hence, passing over the many notable examples, which we could easily gather of geniuses in the literature of continental Europe, who were musical amateurs, and spending only of England's writers, we may remind our readers that Milton was in his day quite a violinist. We all know what Shakespeare thought of "the man who hath not music in his soul." Tom Moore's love of music and skill in the rendering of the simple but touching airs of his native Erin, are known by every schoolboy; Shelley, the poet, and poetess, who was a musical enthusiast, and Goldsmith was almost a professional flutist.

All these names we have cited from memory and the list could doubtless be indefinitely lengthened by a little research. Indeed, as we write this, other names suggest themselves, but this list is even now so long, and respects are enough, we think, to satisfy any one, that to love and to practice music as an amateur is not to give proof of mental weakness, but rather to exhibit the tastes that have marked many of the greatest, wisest and best of mankind in all lands and ages.

## LOWELL MASON.

present to our readers a good likeness of Lowell Mason, the President of the Mason & Hamlin Organ and Piano Company, who died at his residence in Orange, N. J., at midnight on Sunday, the 18th of October.

He had been suffering from Bright's disease for seven months, during which time he has been confined to his house. He leaves no immediate family, his wife having died about three years ago.

Mr. Mason was the second son of the late Dr. Lowell Mason, who can be said to have established church music in the country. He was born in Medford, Mass., June 17, 1825, and after receiving a common school education commenced life as an errand boy in a dry goods store in Boston. After some time he made up his mind to go to Cincinnati and became a clerk in the publishing firm of W. B. Smith & Co. Mr. Mason showed so great an aptitude for business, that at the age of 21 he was admitted as a member of the firm. He soon after came to New York and went into business with Mason & Law, book and music publishers, but afterwards he was discharged from his position.

Daniel Mason, combined together and established the publishing house of Mason Brothers.

They took an interest in the firm of Mason & Hamlin, melodeon makers of Boston, and their brothers, Mr. Henry Mason being at the head of the establishment.

The company called the Mason & Hamlin Organ Co. was organized in 1858; the principal stockholders being Lowell Mason, Henry Mason, Daniel G. Mason, and Emmons Hamlin, now dead. In 1860, in consequence of the death of Daniel G. Mason, the book publishing concern was stopped, and Mr. Lowell Mason devoted all his energies to the organ business.

For many years he was the President of the concern and did a great deal in helping them to build up their present successful enterprise. Personally, he was esteemed by all who knew him, took an active interest in church affairs in Orange, was a deacon of the Valley Congregational Church, and for many years acted as the superintendent of its Sunday school. He was also known for his many charitable acts.

Mr. James W. Currier, who has been intimately acquainted with him more than twenty-three years with Mr. Mason, writes us very feelingly of his many noble qualities.

The funeral took place on the 21st ult. at the Valley Congregational Church, Orange, N. J., and was attended by many friends of the family. There he lies, in his robes, and eternal rest to his soul!

## SPENCER ON THE EFFECT OF MUSIC.

ERBERT SPENCER, in reply to the question, "Has music any effect beyond the immediate pleasure it produces?" says: "Analogy suggests that it has. The enjoyments of our senses are pleasures, and the gratifications of our desires do not end with themselves, but subserve divers ulterior purposes. They are pleasures of our bodily well-being, but also affect our mental faculties."

And, generally, our nature is such that in fulfilling each desire, we in some way facilitate the fulfillment of the rest.

But the love of music seems to exist for its own sake. The delights of melody and harmony do not obviously minister to the welfare either of the individual or society. However, on examination we find that this exception is apparent only, and to ascertain what are the indirect benefits which accrue from music, in addition to the direct pleasure it gives, is therefore a rational inquiry. The natural

effect of the cultivation of music on the mind is the developing of our perception of the meaning of inflections, qualities and modulations of the voice, and giving us a correspondingly increased power of using them. Music having its root in emotional language, and gradually evolved from it, has been reacting upon and further advancing it. In its bearings upon human happiness this emotional language, which musical culture develops and refines, is only second in importance to the language of intellect; perhaps not even second to it. For these modifications of voice produced by feelings are the means of producing like feelings in others. Joined with gestures and expressions of face, they give life to the otherwise dead words in which the intellect utters its ideas, and so enable the hearer not only to understand the state of mind they accompany, but to partake of that state. In short they are the chief media of sympathy. And if we consider how much both our general welfare and our immediate pleasures depend upon sympathy, we shall recognize the importance of whatever makes this sympathy greater. If we hear in mind that by their fellow-feeling men are led to behave

in a more sympathetic intercourse, through which we will be enabled to communicate to others the happiness we feel, and thus to partake in their happiness. If then, it is the function of music to facilitate the development of this emotional language, we may regard it as an aid to the achievement of that higher happiness which it shadows forth. Those vague feelings of experienced felicity which music induces, the immediate impressions of an unknown ideal life which it calls up, may be considered as a prophecy, to the fulfillment of which nature has laid its plan. The strange capacity which we have for being so affected by melody and harmony may be taken to imply both that it is the nature of the human mind to realize those intense delights which they suggest, and that they are in some way concerned in the realization of them. On this supposition the power and meaning of music become comprehensible, but otherwise they are a mystery; it follows then, that music is the greatest factor in the development of the chief media of sympathy, and must take rank as the highest of the fine arts, the one which, more than any other, ministers to human welfare. And thus, even leaving out of view the immediate gratifications it is hourly giving, we cannot too much applaud that progress of musical culture which is becoming one of the characteristics of our age. Since, then, the influence of music, as a social and religious agent, is doing so much toward the development of the emotional language, its works must be ranked among the most beneficent of the age.

## THE OLD AND THE NEW STYLES OF NOVELS.

WRITER in *Appinett's Magazine* contrasts the practical manner, by example that is, the old-fashioned novel, with the modern sentimentalism. We quote the examples:

## OLD STYLE.

"Do you always choose such an early hour as this for your daily rambles?" he asked.

"Not always," she said, "but very often."

"And isn't because the freshness of the morning tempts you to go, or because you like to be alone?" "I rather think it is because I like to be alone."

"Then, for once, you have failed of your object. But let me at least plead that I have acted in ignorance." And he held out his hand, with a laugh.

## NEW STYLE.

He watched her for a moment in silence, wondering curiously whether the faintness of color in her face was due to his unexpected appearance. When he spoke at last, there was a certain constraint in voice and manner, as though back of his apparent cordiality there lurked sundry misgivings as to the wisdom of his presence, and a sense of irritation at the failure of his nature to grasp completely the subtle organization of his companion. "Do you always choose such an early hour as this for your daily rambles?" he asked, studying with a half-tender scrutiny the irregular, unsteady face before him.

The girl faltered, and raised her eyes to meet his glance. They were strange, light eyes—not beautiful, but very true, their peculiar tint of green, gray glass, they looked straight before them, brilliant and baffling. "Not always," she said, "but very often."

Her voice was clear and sweet, though it lacked the cultivated modulations of other tones he knew and loved. There was something in it, however, that recalled to him the flute-notes of the English white throat, a melody that attracts only to dispirit. He smiled at her peculiar tint of green, and followed up his question. "Is it because the freshness of the morning tempts you to go?" he said. "Or is it because you like to be alone?"

LOWELL MASON.

justly, kindly and considerately to each other, that the difference between the cruelty of the barbarous and the humanity of the civilized results from the increase of fellow-feeling. If we hear in mind that this faculty which makes us sharers in the joys and sorrows of others is the basis of all the higher affections—that in friendship, love and all domestic pleasures it is an essential element; if we bear in mind how much our direct gratifications are intensified by sympathy—how, at the theatre, the concert, the picture gallery, we lose half our enjoyment if we have no one to enjoy with us. If, in short, we bear in mind that for all happiness beyond what the unfriended race can have, we are indebted to sympathy, we shall see that the agencies which communicate it can scarcely be overestimated in value. Through the cultivation of music is developed a more expressive emotional language—a language of feelings, which, notwithstanding its present imperfections, we may expect will ultimately enable men vividly and completely to impress on each other all the emotions which they experience from moment to moment. It is the lan-

She hesitated, as though seeking some form of words that would negatively express what was passing in her mind, yet not giving her thoughts too clear a reading. There was a touch both of defiance and of expectation in the quick turn of her head and the gleam of her half-closed eyes. "I rather think it is because I like to be alone," she said at length.

He bowed slightly, and his face, accustomed to offer its expression with facile ease, assumed a look of well-rehearsed regret tempered with the faintest glimmer of amusement. "But for once you have failed of your object," he whispered apologetically. "But at least let me plead—here the amused expression deepened into a half-smile. "I have ended his eyes—let me at least plead that I have shined in ignorance."

### JOACHIM'S FIRST TRIUMPH.

THE great violinist, Joseph Joachim, was born on the 16th of July, 1831, near Pressburg, Hungary. In 1840 he was put under the instruction of Joseph Boehm, Professor at the Vienna Conservatory. Boehm, himself, was the best and favorite pupil of Pierre Kóda, and inherited his master's sweet and noble tone, combined with a purity of intonation that has never been surpassed, and has been acknowledged by all artists and connoisseurs who ever had the pleasure to hear him in his palmy days. Even the great violin wizard, Paganini, more than once admired Mr. Boehm's pure and noble playing. Under his kind and careful training, the young genius of Joachim soon began to unfold its wings, and in less than three years had mastered all the difficulties of his instrument, and stood head and shoulders above his fellow-pupils. Whilst he was in Vienna, the most modest, unassuming, kind to everybody, though he well knew his own powers as an artist. Toward the close of his course of studies, in 1846, he was sent, during the season of 1842-43, Henry Vieuxtemps was concertizing in Vienna, and played there, for the first time, his Concerto in E. Solo parts and solos were all as yet in manuscript. The master's playing, and the grandeur of the composition, electrified the audience. Among the most enthusiastic hearers were young Joachim and his fellow-student, Gruenwald, who for a number of years has been pursuing his studies in Vienna, in Berlin. Going home together, they spoke about Vieuxtemps' playing, and the merits of the composition.

"What a *stoccato*," exclaimed Gruenwald, "and what a tone, and how clear and majestic his playing was!"

"Yes, and everything else," Joachim added, thoughtfully.

"Yes, and look at the difficulties with which it bristles; there is none here that could play up such a Concerto; not Boehm nor Meyerbeer."

"Look here," interrupted young Joachim, "do you know, Adolph, that I was just thinking to play this Concerto at our great farewell concert at the Conservatory, three weeks hence, which, as you know, will close our student career here in Vienna."

"Why, Joseph," exclaimed Gruenwald, "I know you are an extraordinary performer, but I am afraid you undertake too much, and, besides, you have no copy; the composition is as yet not in print."

"Never mind that; promise me to keep a secret, Adolph, will you? I wish to see Boehm to-morrow night and again what I would play at our last concert, and I told him that I had not made up my mind as to that, and he said, 'I will wait the title, I have. Nevertheless, I will lend you the title, and I want you, dear Adolph, to keep it a secret. Will you?'"

"Certainly," replied his young friend; "but why is it you want to tell Professor Boehm about it?"

"He would only laugh at me, just as you have done."

"But how will you get the manuscript?"

"Well," (Adolph and Joachim stood still). "I must ask him for it, and, though he may think me silly, I shall have to ask him for it. But then, you know, true artists are all kind to young disciples."

This was on Saturday night, and on Sunday morning at about half-past eleven, the two boys, as inquired at Vieuxtemps' Hotel whether the master was in.

"So up they went; do you not hear him play?"

"So up they went to the *Bel-Étage*, and presently found themselves before the door of the Belgian master's room. When he stopped playing, little

Joseph knocked gently. "*Komm herein!*" (for Vieuxtemps spoke the German beautifully), and in went our young hero and his young friend, with beating hearts to be sure, but not undaunted, to attain their purpose and get the manuscript."

Vieuxtemps kindly asked their names, and was not a little taken aback when told the purpose of their coming. Said the master—

"My dear children, you ask me to assist you with your request, still I say neither yes nor no; but here is my instrument, play something for me!"

Young Joachim took the first violin out of the artist's hands, and played quite to the satisfaction of the attentive master.

"You have played a little playing by sight."

With these words Vieuxtemps conducted his young acquaintance to a music-stand, and played on his dear beloved violin a part of the manuscript. The end was, that Joachim got his manuscript and the promise of Vieuxtemps to be present at the concert and not to divulge his secret to Joachim's Professor.

For three weeks Joachim practiced ten to twelve hours his Concerto. To Professor Boehm he would say, that two days before the concert, at the rehearsal, he would bring his selection along. Of course the whole conservatory was on the tip-toe of expectation as young Gruenwald, though he did not break his promise, yet gave his friends to understand that he had not forgotten his former efforts, and would also play something quite new, a manuscript composition. When on the day of the rehearsal, young Joachim, as was called, and he brought to Joseph Boehm Vieuxtemps' celebrated new Concerto, of which he said he would play the *Adagio* and *Finale*, the astonishment of his master knew no bounds. Looking over and over the leaves and then on his pupil, he said—

"Well, well, my dear son, I doubt whether you can grapple with these difficulties, still we shall see."

With this he gave out the instrumental parts, and it went out through the whole number of fellow-pupils like wildfire, that Joachim was going to play Vieuxtemps' new Concerto.

And he did play it so successfully that his listeners cried him loud over Vienna and Paris, in consequence two days afterwards at the time of the concert, Emperor Ferdinand and his court, the *Witt* of the rehearsal, and all the aristocracy and the young were assembled to hear our young artist.

"Well," said his friend Gruenwald, twenty years ago, "you ought to be a master of the playing of Joachim. It proved him to be a master of the first order. But you ought to have heard the applause. The still again he had to come out and bow. When at last a young man was seen rushing on the stage, 'Vieuxtemps! Vieuxtemps!'"

But such an uproar; such a *bravo*, *bravo*, *bravo*! such a shedding of artists' tears; Vieuxtemps, Joachim, Boehm, and we all were bathed in tears.

And so it was, that Joachim's first great triumph, and made him a name all over Europe.

Many and innumerable have been his successes since 1847. He is now, as you know, one of the greatest composers and a violinist, yet sweetest of all violins.

"His first triumph,"

### A DEVICE FOR A DINNER.

DOCTOR ARNE once went to Cannons, the seat of the late Duke of Chandos, to assist at the performance of an Oratorio in the hall of the Duke. The Duke's wife was the mistress of the company, that no provisions were to be procured at the Duke's house. On the morning of the performance, the Duke's wife, who was in the town of Eilewaker, the doctor made his way into the kitchen, where he found only a leg of mutton awaiting him. The war was in progress, and was beset by a party of gentlemen. The doctor, rubbing his elbow (his usual habit) exclaimed, "I'll have a mutton, I'll have a mutton, I'll have the mutton, I'll have it in pieces, and privately sprinkling it over the mutton, walked out of the kitchen and waiting on the Duke's wife. The waiter had served it up, he heard one of the gentlemen exclaim, 'Water! this meat is full of maggots!'"

"This was what he said," said the doctor, "here, give it to me!" Oh, sir, says the waiter, "you can't eat it; it's full of maggots."—"Nay, no matter," cries the doctor, "I'll eat it with a strong stomach."

So, hearing it said,—"Aye, no matter," cries the doctor, "I'll eat it with a strong stomach."

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### THE BEST FOOTE FOREMOST.

AMUEL FOOTE, the best English comedian, was beyond question, easily first class in the first job, and the best of his kind.

Many of his witlings will live long after his comedies are forgotten. A volume might easily be compiled of his sayings.

Conversing one evening at the dinner-table of a nobleman, he was interrupted at the unpropitious moment by a servant, by the remark, "I beg your pardon, Mr. Foote, but your landlady is half out of your pocket."

"Thank you, my friend," said he, "you know the company better than I do." And then he finished his host.

At the same nobleman's table, on another occasion the host ordered a bottle of Cape to be set on the table, extolling at the same time its good qualities, and particularly its age. In the glasses he sent around scarcely held a thimbleful. "Fine wine, upon my soul!" said the wit, snacking his lips.

"Is it not very curious?" asked his lordship.

"Perfectly so, indeed," replied Foote: "I do not remember to have seen anything so little of life age in my life before."

The wit delighted in grilling at Garrick whenever he had an opportunity. One day, when a number of actors were going on the stage asked Foote's opinion upon the various theatres; he replied that Garrick was certainly his favourite, and he would not allow of merit wherever he found it; but advised him to be cautious in making his bargain, for in that he would be giving up for the devil himself.

He well repayed one who sought to extract fun out of his cork leg. "Why do you attack my weakest point?" asked he. "I never say anything about your head?"

Barnes, a notorious gambler, being detected at Bath secreting a card, the company in the neighbourhood of their resentment, threw him out of an upstairs room where he had been playing. The baron boldly complained of this usage to Foote and asked what he should do.

"Do," said the other, "if you wish to live, never play so high again as long as you live."

A domestic country squire was one morning boasting of the number of his friends, and he was going to upon "Among the rest," he observed "I called upon my good friend, the Earl of Cholmondeley, but he was so much occupied for the devil himself, that he could not find time to call upon me."

"Surprised," interposed Foote; "what, nor any of his peo-ple?" "Cholmondeley, it should be explained, is pronounced."

A physician sent Bath entitled to Foote that he had a mind to publish a volume of poems; "but," he added, "I have so many more in the press, I don't know what to do."

Then take my advice, rejoined the humorist, "and let your poems keep company with the rest of your iron."

In the autumn of Lord Townshend, then Lord Lieutenant of Ireland, was a person who led a very strange and sometimes embarrassed life in London.

"This is one of my gentlemen at large," said his Excellency: "do you know him?"

"Very well," replied Foote: "and when you tell me of him, I shall say, 'He is a gentleman, and next, that he is at large.'"

The foolish Duke of Cumberland went one night into the green-room of the Haymarket Theatre. "Well, Foote," he began, "how are you?"

"Very well, my Lord," replied Foote: "and when you tell me of him, I shall say, 'He is a gentleman, and next, that he is at large.'"

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# SEE SAW.

(Crowe)

FAUX de CONCERT.

Eugene Ketterer.

*Andantino* ♩ = 160.

*Cantabile.*

The musical score is written for piano and bass. It consists of five systems of music. The first system begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Andantino' with a quarter note equal to 160 beats per minute. The time signature is 6/8. The score is marked 'Cantabile'. The piano part features a series of chords and single notes, while the bass part features a series of eighth and sixteenth notes. The score includes various musical notations such as notes, rests, and pedal markings ('Ped.'). The score is divided into measures by vertical bar lines. The first system contains 12 measures. The second system contains 12 measures. The third system contains 12 measures. The fourth system contains 12 measures. The fifth system contains 12 measures. The score ends with a double bar line and a repeat sign.

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*Tempo di Valse*  $\text{♩}$  - 80

*Cuntabile.*

The image displays a musical score for a piano piece, divided into two sections: "Tempo di Valse" and "Cantabile".

**Tempo di Valse (♩ = 80):** This section begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Tempo di Valse" with a quarter note equal to 80 beats per minute. The initial dynamics are *mf* (mezzo-forte) and *f* (forte). The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5). Pedal markings ("Ped.") are present throughout the section.

**Cantabile:** This section follows the waltz tempo and is marked "Cantabile". It continues with the same key signature and includes dynamic markings like *f* and *crex.* (crescendo). The notation features complex fingerings and slurs, with pedal markings indicating sustained harmonies.

The score is written for piano, with a treble and bass staff. The bass staff often contains sustained chords and single notes, while the treble staff features more melodic and harmonic development. The piece concludes with a final chord and a double bar line.

Handwritten musical score, first system. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. Fingerings (1-5) are indicated above the notes.

Handwritten musical score, second system. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. Fingerings (1-5) are indicated above the notes. The word "cresc." is written above the treble staff.

Handwritten musical score, third system. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. Fingerings (1-5) are indicated above the notes. The word "f" is written above the treble staff.

Handwritten musical score, fourth system. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. Fingerings (1-5) are indicated above the notes. The word "leggiere." is written above the treble staff.

Handwritten musical score, fifth system. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. Fingerings (1-5) are indicated above the notes.

Handwritten musical score, sixth system. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. Fingerings (1-5) are indicated above the notes.

[illegible]

The musical score for 'The Rose Tree' is presented in a single system. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and fingerings. There are also performance instructions like 'Ped.' (pedal) and 'Cresc.' (crescendo). The score is divided into measures by bar lines, and some measures contain multiple notes beamed together. The overall style is that of a traditional folk song arrangement.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. The notation is for a piano, with a treble and bass staff. Fingerings are indicated by numbers 1-5 above the notes. Pedal markings (Ped.) are placed below the bass staff at measures 1, 3, 5, 7, 9, and 10. A 'Cresc.' (crescendo) marking is placed below the bass staff at measure 7. A 'f' (forte) dynamic marking is placed below the bass staff at measure 9. The score concludes with a double bar line at the end of measure 10.

*Giorno.*

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is for the vocal line, and the lower staff is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features a repeating bass line with chords. The vocal line includes lyrics and is marked with 'Ped.' (pedal) and 'cres.' (crescendo). The score concludes with a double bar line and a repeat sign.

8

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

8 1. 2. *Glorioso.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

8 *Lusingando.*

*Ped.* \* *Ped.* \* *Ped.* \*

8 *Con semplicità.*

\* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* *Ped.* *Ped.* *Ped.* \*

First system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present. Fingerings (1-5) and slurs are indicated. A *rit.* (ritardando) marking is visible above the treble staff.

Second system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present. Fingerings (1-5) and slurs are indicated. A *rit.* (ritardando) marking is visible above the treble staff.

Third system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present. Fingerings (1-5) and slurs are indicated. A *rit.* (ritardando) marking is visible above the treble staff.

Fourth system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present. Fingerings (1-5) and slurs are indicated. A *rit.* (ritardando) marking is visible above the treble staff. The word *Cantabile.* is written above the treble staff.

Fifth system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present. Fingerings (1-5) and slurs are indicated.

Sixth system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present. Fingerings (1-5) and slurs are indicated. A *mf* (mezzo-forte) marking is visible above the treble staff.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*dolce.*

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*leggiervo.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

First system of musical notation, featuring a treble and bass staff. The bass staff begins with a *pp* (pianissimo) dynamic marking. The system includes various musical notations such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5).

Second system of musical notation. The treble staff includes the instruction *sf cres...* (sforzando crescendo) and *sf... ven...* (sforzando... veneto). The bass staff includes the instruction *M tremolo*. Pedal markings (*Ped.*) are present under both staves.

Third system of musical notation. The treble staff includes the instruction *mf* (mezzo-forte). The system includes various musical notations such as notes, rests, and fingerings. Pedal markings (*Ped.*) are present under both staves.

Fourth system of musical notation, starting with the section heading *Cantabile*. The system includes various musical notations such as notes, rests, and fingerings. Pedal markings (*Ped.*) are present under both staves.

Fifth system of musical notation. The system includes various musical notations such as notes, rests, and fingerings. Pedal markings (*Ped.*) are present under both staves.

Sixth system of musical notation. The system includes various musical notations such as notes, rests, and fingerings. Pedal markings (*Ped.*) are present under both staves.



*Animato.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *cres.* \*

*Piu animato*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

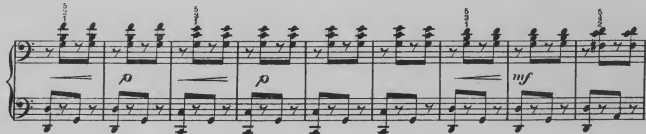
*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *ff* \*

# ELLA'S FAVORITE GALOP.

Vino  $\text{♩} = 88.$

Carl Sidus Op. 102.

Secondo.



# ELLA'S FAVORITE GALOP.

Carl Sidus Op. 102.

Vivo  $\text{♩} = 88$ .

Primo.

The musical score is written for piano and violin. It begins with a tempo marking of 'Vivo' and a metronome indication of 88 beats per minute. The key signature is one sharp (F#). The score is divided into five systems. The first system starts with a piano (p) dynamic. The second system includes piano (p), forte (f), and piano (p) dynamics. The third system includes piano (p), mezzo-forte (mf), and forte (f) dynamics. The fourth system includes forte (f) dynamics. The fifth system includes forte (f) dynamics and ends with a repeat sign. The score is written in treble and bass staves. Fingerings and articulations are indicated throughout. The key signature has one sharp (F#).

Secondo.

First system of musical notation for the 'Secondo' section. It consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a melodic line with various ornaments. The lower staff starts with a forte (*f*) dynamic and provides a rhythmic accompaniment. The system concludes with a repeat sign.

Second system of musical notation for the 'Secondo' section. It continues the two-staff format. The upper staff maintains its melodic line with ornaments. The lower staff continues its accompaniment. The system ends with a forte (*ff*) dynamic marking and a repeat sign.

Third system of musical notation for the 'Secondo' section. The upper staff includes markings for *mf cres.*, *cen.*, and *do*. The lower staff continues the accompaniment. The system concludes with a repeat sign.

Fourth system of musical notation for the 'Secondo' section. It includes first and second endings, indicated by '1.' and '2.' above the staff. The upper staff has *mf cres.*, *cen.*, and *do* markings. The lower staff continues the accompaniment. The system ends with a repeat sign.

Repeat from the beginning to & then go to the finale

FINALE.

Musical notation for the 'FINALE' section. It consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a melodic line. The lower staff starts with a fortissimo (*ff*) dynamic and provides a rhythmic accompaniment. The section concludes with a final chord and a repeat sign.

Primo.

[illegible]

Repeat from the beginning to ♯ then go to the finale

## FINALE.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, with the right staff for the vocal melody and the left staff for piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The melody features several triplets and is marked with dynamics such as *f* (forte) and *ff* (fortissimo). The piano accompaniment includes chords and arpeggiated figures. The score concludes with a double bar line and repeat dots.

# JOHNNY'S FAVORITE SCHOTTISCHE.

Carl Sidus. Op. 100.

Moderato  $\text{♩} = 88$ .

*dolce.*

*cresc.*

*mf*

*f*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

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First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth and sixteenth notes with various fingerings (1-5) and slurs. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *mf* and *f*, and features more complex rhythmic patterns in the treble staff.

Third system of musical notation, showing further development of the musical themes. The notation includes slurs, ties, and detailed fingering instructions for both hands.

Fourth system of musical notation, which includes the instruction "Ped." (Pedal) followed by a star symbol, indicating a change in the pedal point or a specific pedaling technique.

Fifth system of musical notation, featuring a variety of note values and rests. The treble staff has a *f* (forte) dynamic marking, and the bass staff shows a more active melodic line.

Sixth system of musical notation, the final system on the page. It concludes with a series of chords and melodic fragments, maintaining the intricate fingering and slurring throughout.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10) and dynamic markings like *f* and *f*. The bass staff contains a supporting line with fingerings and a *f* dynamic marking.

Second system of musical notation. The treble staff includes a *cres.* (crescendo) marking and a *mf* (mezzo-forte) marking. The bass staff includes a *mf* marking and a *Ped.* (pedal) marking.

Third system of musical notation. The treble staff includes a *Ped.* (pedal) marking. The bass staff includes a *Ped.* (pedal) marking and a *Ped.* (pedal) marking.

Fourth system of musical notation. The treble staff includes a *Ped.* (pedal) marking. The bass staff includes a *Ped.* (pedal) marking and a *Ped.* (pedal) marking.

Fifth system of musical notation. The treble staff includes a *cres.* (crescendo) marking. The bass staff includes a *Ped.* (pedal) marking and a *Ped.* (pedal) marking.

Sixth system of musical notation. The treble staff includes a *f* (forte) marking. The bass staff includes a *f* (forte) marking and a *Ped.* (pedal) marking.



# SILVER TRUMPETS.

( MARCH OF TRIUMPH. )

Harry D. Jones.

*Allegro vivace*  $\text{♩} = 100$ .

*ff* *ff*  
*marcato il basso.* Ped. \* Ped. \* Ped. \* Ped.

*fx mf* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \*

*FINE.* *f fx sf* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*



ff Ped. \* Ped. \* Ped. \* Ped. \*

sf: mf Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \*

*Cantabile.*  
f sf: Ped. \* Ped. \* Ped. \*

*cres. cen. do*  
Ped. \* Ped. \* Ped. \* Ped. \*

*cres. cen. do*  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

First system of musical notation. Treble and bass staves. Bass line includes dynamic markings *p* and *cres.* and pedal points marked "Ped." with asterisks.

Second system of musical notation. Treble and bass staves. Bass line includes dynamic markings *f* and *cres.* and pedal points marked "Ped." with asterisks.

Third system of musical notation. Treble and bass staves. Treble line includes dynamic markings *do*, *f*, *ff*, and *p*. Bass line includes pedal points marked "Ped." and "Pc".

Fourth system of musical notation. Treble and bass staves. Treble line includes first and second endings marked "1." and "2." and the marking *Andante.* Bass line includes dynamic markings *ff*, *p*, and *f*, and pedal points marked "Ped." with asterisks.

Fifth system of musical notation. Treble and bass staves. Treble line includes dynamic markings *cres.*, *cen.*, and *do*. Bass line includes pedal points marked "Ped." with asterisks.

Sixth system of musical notation. Treble and bass staves. Treble line includes dynamic markings *cres.*, *cen.*, and *do*. Bass line includes pedal points marked "Ped." with asterisks.

Repeat from the beginning to Fine.

# THE NIGHT IS STILL.

Words by Edith M. Thomas.

WIE STILL DIE LAUF MONDNACHT IST!

Music by Ernest R. Kroeger.

*Von troppo lento* 72. *Wie still die lau - e Mondnacht ist,..... Wie*

*calmato.* The night is still, the moon looks kind,..... The

*glänzt der Thaum Hei - de kraut! Dein Fen - ster deckt das Ephes's Laub Durch das der Mond dich*

dew hangs jew - els in the heath.... An i - vy climbs a cross thy blind... And throws a light and

*grüssend schaut.* Es glänzt der Thaum Hei - de kraut,

mis - ty wreath. The dew hangs jew - els in the heath

Copyright - Kunkel Bros. 1885.

Am Rös-chen, das die Bie-ne küsst..... Ich *molto*

Budshloom for which the bee has pined....., I

*molto*

Ped.

eil' zu dir....., zu dir mich drängt! Ich eil' zu dir..... zu dir mich drängt! Wie still, wie *stringendo.*

haste a long....., I quicker breathe, I haste a long..... I quicker breathe; The night *crescendo. ff, a tempo.*

*stringendo.* *crescendo.* *ff*

Ped.

still die Mond - nacht ist!

The moon looks kind

*mf* *rit.*

*a tempo* *plaintivo.*

Buds bloom for which the bee has pined..... The prim - rose... slips its jeal - ous sheath... As

*a tempo.*

up..... the flow' watch'd path I wind..... And come.... thy window ledge beneath....., The

*rit: e dim.* *a tempo.*

primrose slips its jealous sheath... Then open wide that churlish blind... And

*cres.*

*dolce.*

*cres.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*mi ch..... dein Kuss durch's Laubbeglückt! Wie still..... die lau-e Mond - nacht.....*  
*espress.*

*kiss..... me through the i - vy wreath! The night..... is still, The moon is.....*

Ped. Ped. Ped. Ped. Ped.

*ist!*

*kind.*

*il melodis ben marcato.*

*a tempo.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*dimin - uen - do*

*dimin - uen - do*

*l.h.*

Ped. Ped. Ped. Ped.







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## MUSIC AND ANIMALS.

ALMOST every one is familiar with instances of the power of music over the lower animals. One horse, the writer once possessed, would stop in the act of eating corn and listen attentively, with pricked ears and steady eyes, the instant he heard the low G sounded, and would continue to listen so long as it was sustained; while another horse he knew of was similarly affected by a particularly high note of the trumpet. The educated horse of the circus owes a great deal to the influence of music; he marches, trots, gallops, advances, retires and even dances to the lively strains of the orchestra. He can also be taught to perform music on his own account, and to beat a kettledrum with his fore feet.

Recognizing the love of horses for music, a wealthy enthusiast in the latter part of the seventeenth century had regular concerts provided for the benefit of his Arabian horses, when in Holland, in 1688, visited the stable, and saw there the raised orchestra from which, once a week, a selection of favorite airs was played to cheer up the spirits of the listening animals.

On sheep and cattle, music, both vocal and instrumental, has a highly beneficial effect. There is a poetic saying among the Arabs, that the song of the shepherd fattens the sheep more than the richest pasture of the plains, and the saying rests no doubt on a foundation of fact. Eastern shepherds are in the habit of singing and piping to quicken the action of the flocks under their charge.

A lamb which had a discriminating ear is mentioned by Mr. J. G. Wood. It delighted in brisk and lively tunes, such as are set for polkas and quadrilles, but abhorred all slow and solemn compositions. This frivolous lamb, had the deepest detestation for the National Anthem, would set up such a continuous baa-baa as soon as its ears were struck by the unmelodious sounds, that the musician was fain to close the performance, being silenced by mirth if not by pity.

When cows are sulky, milkmaids in the Highlands of Scotland often sing to them to restore them to good humor. In France, the oxen that work in the fields are regularly sung to as an encouragement to exertion, and no peasant has the slightest doubt that the animals listen to him with pleasure.

Deer are delighted with the sound of music. Playford, in his "Introduction to Music," says: "Myself, as I traveled some years since, near Royston, met a herd of stags, about twenty, upon the road, following a bagpipe and violin. When the music played they went forward; when it ceased they all stood still, and in this manner they were brought up out of Yorkshire to Hampton Court."

Even lions and bears come under the charm. Sir John Hawkins, in his "History of Music," quotes an author who speaks of a lion he had seen in London who would forsake his food to listen to a tune. Bears, too, have from the earliest times been taught to dance to the sound of music.

Elephants have good ears, and may be trained as musical performers. Quite recently, a small elephant, with a surprising amount of cultivated intelligence, was exhibited in London. Amongst many feats, it played a whole band of music at once: there were horns on its legs, and it used its trunk and fore feet to other instruments.

About the beginning of this century an experienced concert was given to the elephants in the Jardin des Plantes at Paris, by a number of musicians in the first rank in their profession. From the results of the performance some interesting conclusions were drawn. It was observed that it was not the rhythm which acted on the elephants, since the same air moved them or left them indifferent, according to the key in which it was played. It was not the key either which alone influenced them, for several airs played in the same key produced different effects.

The cheering influence of music is seen in the case of camels. During the long and painful marches the conductors of caravans often comfort their camels by playing on instruments. The music has such an effect that, however fatigued they may be by their heavy loads, the animals stop on the renewed signal.

Monkeys have a keen ear for rhythm, and have been taught to dance to music on the tight rope. Bourne speaks of a monkey, who, when he was one time went to see, who, dressed as a woman, danced a minuet in cadence with his master.

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## MAJOR AND MINOR.

JOSEPH JOACHIM will start some time this month on his projected tour in the south of Germany.

CARL REINECKE celebrated on the 8th of October, his 25th anniversary as conductor of the Leipzig Gewandhaus Concerts.

FRANKLIN CARRIE GOLDBICKER, a St. Louis girl, of the Metropolitan Opera House Company, has arrived in New York from Germany.

ROBERT FRANZ, the song writer and adapter of Bach and Handel, has resigned the post of a university musical director, at Halle, in Germany.

TERESA TUN, the eminent violinist, has signed an engagement with Henry Klein to visit America, and will receive \$6,000 for the season of 1886-87.

MR. LOUIS C. ELSON, of Boston, has just completed a translation of "The Hermit's Song," by Maillard, which will be brought out by the Bijou Opera Company there.

MADAME NILSSON has been feted in Denmark as well as in Sweden. She sang before the Danish royal family lately, at a concert in Copenhagen, and was then received as a guest at the Royal Palace.

ANDREWS THOMAS has returned to Paris in perfect health from Brittany, after making a few slight alterations in his opera, *Le Sonnet d'un nuit d'été*, which he will revive at the Grand Opera.

MR. C. MENCH, of the Paris *Châtelet*, has made St. Louis his home, and would be pleased to receive pupils in the art of vocalization. He may be addressed at No. 126 Boulevard Avenue.

THE exclusive right to represent "Lakmé" in this country has been acquired by the American Opera Company. The orchestra score as well as the designs for the scenery and the costumes will soon be in the hands of the directors.

MR. E. R. KROGER, so well known by his compositions to the readers of the Review, has decided to devote the greater share of his time from and after November 1st, to the teaching of the piano, harp, and violin, etc. Those who desire of a first-class teacher can address him at his residence, No. 210 South Jefferson Avenue.

REV. H. R. HAWES, author of "Music and Morals," "American Humors," etc., is on his way to this country to visit President White, of Cornell University, where he will preach, and Mr. Courtland Palmer of New York City. On December 5th he will deliver a discourse before the Nineteenth Century Club, New York City.

THE suggestion contained in the advertisement of the Iseu-stein German Dramatic Company in another column is an excellent one. The colloquial language of comedy is largely the language of ordinary conversation. In other words the language needed for practical use, and to hear that well spoken, is, for students, to get a valuable lesson.

M. EMILE FERRIS, director of the *Comédie Française* (a post which he has filled since 1871, died in Paris on October 31st, after a long illness. M. Ferris was born at Rouen in 1815. He studied painting under Gros and Delacroix, and became for some time an art critic. He had great experience in theatrical administration, having directed the principal lyric and dramatic establishments in Paris.

R. S. PIERCE, has put music into the back ground, for the present. He has invented a new drink, popularly supposed to be a combination of intermission, honey and vinegar, with which he expects to make a fortune. He has not yet decided on a name, we hear, so we would make free to suggest: "Pierce's Popping, Popular, pop, (''very powerful") Pop." Joining advice, we have tried the drink and it is a very palatable temperance beverage.

A CORRESPONDENT says: "In the first volume of 'Edmund Yates' Recollections' is a characteristic story of Charles Lamb which appears to have been forgotten. The latter has presented to a fellow clerk a copy of 'Tables of Interest,' the 'Bread' of which bore the following inscription, 'William Thomas Keith, from Charles Lamb. In this book, unlike most others, the further you progress the more the interest increases.'"

PROF. H. R. ROBERT, of Saginaw, Mich., whom we have not the honor of knowing personally, but whose compositions some of which we have seen, presented an excellent musician, exhibited his fifteenth anniversary as organist and director of sacred music in the Saginaw" on Oct. 24th, on which occasion he was the recipient of many congratulations and as of some more substantial testimonials of appreciation. We wish Mr. Robert many returns of the day and an ever increasing number of friends to help him celebrate its occurrence.

A FRENCH SCIENTIST, M. GARAUD, has just published a book which professes to be a scientific study of the pronunciation of Latin by the ancient Romans. It is entitled "The Pronunciation of Latin in the Department of Arica," is nothing else than Latin as it was spoken by the Romans. It has been brought there with its original pronunciation and accentuation. Without the aid of any book, the ear has sufficient to preserve its first form and intonation after eighteen centuries' use. The most delicate inflections of the voice have been kept. Thanks to the tuning of harmony and the love of sonority, Latin pronunciation has been exactly transmitted to us."



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Starry-eyed and golden-haired,  
Charming Anna,  
The soprano,  
All the singers' hearts ensnared,

**II.**

Long the tenor  
Sought to win her,  
Sought to win her for his bride,  
And the basso  
Loved the lass so,  
Day and night for her he sighed.

**III.**

The demagogue  
Of the tenor  
To the basso frigid grew,  
And the basso,  
As he was so  
Mashed, of course, grew frigid too.

**IV.**

Anna smiled on  
Both, which piled on  
To their mutual hatred fuel,  
So, to wit her,  
Bass and tenor,  
Swore they'd fight a vocal duel.

**V.**

Shrieked the tenor,  
To the soprano  
Cyclone howling o'er the plain,  
Sung as high he  
To outvie the  
Bass, he plit his head in twain.

**VI.**

Groined the basso  
Till he was so  
Low to hear his was treat,  
Lower still he  
Went until he  
Spilt the soles of both his feet.

**VII.**

Charming Anna  
The soprano  
Mourned a week for both her fellows,  
Then she red the  
Man who fed the  
Wind into the organ bellows.

—Boston Courier.

MAXWELL's favorite composer: Chloroform.

THE song of the bees, "There's no place like comb."

Is a soldier supposed to be raw until he has been exposed to fire?

How to get fat—Don't watch the butcher when he cuts your meat.

Is it the woman unhappily married who should recall her Miss apostle life?

BUTTER'S Analogy. Prof.—"Mr. T., you may pass on to the next life." Mr. T.—"Not prepared, sir."

The marriage service allows sixteen wives—four better, four worse, four richer, four poorer. Ouch!—Evanville Argus.

It was found in Cincinnati that twenty-one men who had married red-headed girls were color-blind.—Detroit Free Press.

THERE must be some newspaper men among the Bulgarians. They have captured the passes.—Pittsburgh Chronicle Telegraph.

Why is it dangerous to be out in spring? Because the grass has blades, the flowers plants, the leaves shoot and the hulkishes out.

"Robbie," said the visitor kindly, "have you any little brothers and sisters?" "No," replied Robbie, solemnly, "I'm all the children we've got."—Ex.

BASE ball is older than we thought, as a quaint history has made apparent. The Emperor Domitian occupied his leisure in catching flies.—Chicago Ledger.

It is difficult to say what race existed at the beginning of the history of mankind, but it is probable that the people who will be on hand at the end are the Finnish.

"A WOMAN is a good deal like an accordion," says Lawrence O'Reilly. "You can draw her out all at night, but the music begins when you try to shut her up."

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HUNTER-PAULSEN

An exchange says that a folded newspaper placed under the foot in the mail of the back is an excellent substitute for an overcoat. Now is the time to subscribe.—*Chicasso Press.*

RECOVERER of Canon Farrar says that some of his sentences are three hundred words long. It is that long, we are afraid that he will carry back to England the Evans cup of oratory.—*Burlington Free Press.*

A boy of twelve years, dining at his uncle's, made such a good dinner that his aunt observed: "Johnny, you appear to eat well." "Yes," replied the orphan, "I have been practicing eating all my life."

Turtle one, being a guest of her grandma, had been liberally supplied with champagne. "What a fine dinner," she said. Looking at the steaming dish, she exclaimed with a sigh: "But, grandma, I wish I were a turtle!"

The young man who had just made his "first appearance on any stage," was telling his friends all about it. "Did you receive any floral tributes?" he was asked. "No," he replied, "but I doled all the eggs!" There was triumph in his tone.

A boy was asked if he ever prayed in church, and answered: "Oh, yes, I always pray for breakfast, it is such a comfort, and sermon begins." "What do you say," was the inquiry. "Now I lay me down to sleep, I give thanks for my bread."

Out in the boundless West, when a young fellow gets married, the first thing he receives is a serenade from the local band. This generally reconciles him to any sort of treatment and he settles down and is happy afterward.—*Yonkers Statesman.*

Host (something of a musician, who is entertaining a Kentucky friend at dinner): "Would you like a sonata before dinner, colonel?" The colonel: "Well, I don't mind. I have two on my way here, but I guess I can stand another.—*New York Times.*"

"I UNDERSTAND you are a graduate of Vassar, Miss Lucy. Did you ever study English literature to any extent?" "Oh, surely, yes, we had *Uggs* for breakfast, it is such a comfort, and sermon begins." "What do you say," was the inquiry. "Now I lay me down to sleep, I give thanks for my bread."

"LITTLE girl, do you know whose house this is?" asked a solemn looking man of a bright child seated on the church steps. "Yes, sir, it's God's, but he can't in," she added, as the old gentleman was about to walk up the steps, "and his agent's gone to Europe."

There was a young fellow from Lisle

Sat down on a three cornered stile

With a cornroll in his hand

And despairingly said, "I should smile."

(But he didn't.)

We have somewhere read of a blind man who, when asked the color of a trumpet lying on the ground, demanded something to eat. Man was very odd. Music, it is true, is oftentimes read, but the blind man from Boston, now, says the Boston Herald. How is that for Boston grammar?

A LAWYER was noticed at a recent concert enthusiastically applauding one of the songs and crying out, "Demanding something to eat. At last his mother said to him: 'Look here, Johnny, I never want to eat anything in the night.' 'Well, I don't think I'd care much to eat anything either in the night if I kept my teeth in a bag of walnuts.'"

LITTLE Johnny Finestop has the habit of waking up every night in the middle of the night, demanding something to eat. At last his mother said to him: "Look here, Johnny, I never want to eat anything in the night." "Well, I don't think I'd care much to eat anything either in the night if I kept my teeth in a bag of walnuts."

BON BRUYERE thus drops into poetry over the Puritan's victory:

In triumph o'er the swelling sea,

Our flag is kissed by every breeze;

The cup is ours; with joy we snatch it

We did it with our little jacks.

As old minister of Ohio seemed rather opposed to an educated ministry, said he: "Why, my 'brothering,' every young man who is going to preach thinks he must be off to some college and study a lot of Greek and Latin. All nonsense! All wrong! What did Peter and Paul know about Greek? Why, not one word, my 'brothering.' No Peter and Paul preached in Greek, English, and so on!"—*Boston Globe.*

It is customary, in some localities, to teach children to think of a text as they drop their place of money in the contribution box.

A certain little girl at Sunday school, recently, saw the box approaching, and began to search in her memory for a text. She hesitated for a few moments, dropped the dime in the box, and exclaimed, triumphantly:

"A fool and his money are soon parted!"

DURING the shower yesterday a citizen carrying a very wet umbrella entered a hotel to pay a call to some one up stairs. After placing his umbrella where the original owner, he was seated upon a pile of paper and pinned to it the sentence:

"S. R.—The umbrella belongs to a man who strikes a 250-pound blow—back in fifteen minutes."

He went on his way up stairs and after an absence of fifteen minutes returned to find his umbrella gone and in its place a note reading:

"P. S.—Umbrella taken by a man who walks ten miles an hour—won't be back at all!"—*Detroit Free Press.*

His DUTIES as a Host.—A good story is told of a couple of farmers who lived a few miles apart. One day, the one called on the other, happening to come at dinner time. The person called upon was a rather grumpy old fellow. He was seated at the table enjoying his dinner. The visitor drew up to the stove, looking very winfully toward the table, expecting the old farmer to ask him to dine.

"What's the news over your way, neighbor?" (Still eating.)

"No news over there, eh?"

"No, I believe not."

Presently a thought seemed to strike the visitor.

"Well, yes, friend, I heard one item worth mentioning."

"Ah! what is that?"

"Neighbor John has a cow that has five calves."

"Is that so? Good gracious! what in thunder does the fifth calf do with the others are sucking?"

"Suckle and looks on, just as I do, like a fool."

"Mary, put on another plate."